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Page Two



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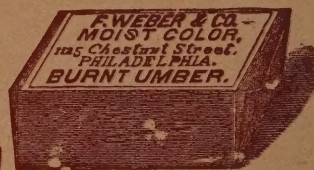
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VOL. IV

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COLOR IN ADVERTISING

By HARRY R. WELLMAN, Professor of Marketing, Amos Tuck School, Dartmouth College, in an Address before general session, convention of Associated Advertising Clubs, Atlanta, Ga.

Many chapters have been written which deal with the influence of color in terms of human emotions. Who does not recognize the warm, human appeal of "Russet-brown"? "Nut Brown Ale" has become but a memory, yet the glow returns even as we read the words.

In China colors play a most important part in the general life of the people. Not only are dynasties indicated by color, but the different strata of official life, customs, habits and religion are sharply marked and accentuated by an accepted color plan.

While we in America do not have as pronounced color beliefs as these, yet we do have certain known favorites which it is well to recognize in making our advertising appeal. Moreover, think of the accepted color reactions in terms of your own product. Yellow should not be used to advertise food.

The primary colors, red, yellow, blue, and for the purposes of this discussion, green should be included, are simply pigments representing colors most used for effect by the greatest of artists, Mother Nature. Primary colors are "full strength"; they arrest the attention, serving as the stop, look and listen signs in the transmission of ideas through color. Pure or primary colors register for a greater distance and are more permanent than blended colors, or shades of one color.

In advertising we are accustomed to go back for our beginnings to the cave man who carved the arrow or spear head at his cave entrance, to indicate that John Stonehatchet made spear heads and might be induced to sell them. The antiquity of color, however, makes John seem a mere stripling. Paintings on the walls of caves in France indicate the use of primary colors as early as 20,000 years before Christ. Moreover, the actual colors in deer bone cases have been found. When used these colors show the same brilliancy as when packed away thousands of years ago.

This very strength, however, makes the practical use of primary colors extremely difficult. The first essential is, of course, simplicity. Any strong, direct appeal must be simple—simple in color selection as in text. A simple well thought out design, plus the application of the right color—and only the right color—insures the success of the appeal.



Ballet Poster in Color by Henri Domshydt from Omaha
a student of the Chicago Academy of Fine Arts.

A complicated trick design using primary colors is indeed as ineffective as painting the lily or gilding the rose. It reminds me sometimes of the enterprising East Side manufacturer of alarm clocks, who tried to sell a statuette of the Venus de Milo with one of his clocks safely anchored in the exact center of the figure. Then to make it more thoroughly delightful, he covered the whole works with gold paint.

Design, then, must be considered. Simplicity is Nature's keynote. Which house do you notice and admire on your street? Which garden catches your interest and holds your attention? In the present over and under-dressed era, which gown catches your eye? In your own office, does the trick suit of clothes ring any bells with the rest of the crowd? Simple, clean-cut design wins in every case. Technically, it should, because it offers less resistance to the mind. In other words, art is simplicity.

And people do appreciate art. If you doubt it, go into any part of the city and watch the crowd noticing or not noticing color displays. You will find your crowd—rich man, poor man, beggar man, thief—grouped before the newest Parrish. Real art doesn't need an interpreter. Back in the "good old days", when the Church dominated the religious, civil and business life of Europe, we find the Church recognized and set apart those monks who could make attractive hand borders and illuminated letters. Their service was paid for by special privileges at first, but later on they received money payments for this work. Then we find—perhaps to our surprise—the names of great artists signed to early inn sign boards and to other early advertising copy. If the eighteenth century was able to recognize the effectiveness of a Landseer painting for advertising, we probably will make no mistake in continuing to pay more than a hundred dollars for art work.

The recent advances in the printing art and color reproduction makes possible the use of almost all colors in combination. Combinations of red, blue and yellow; scarlet, olive, green and violet; orange, green and violet; purple and yellow, and gray and green, are generally accepted as being desirable and effective in the modern selling campaign. Analyzing these color combinations generally preferred at present, we find that the same combinations appear in the best examples of Italian painting of the Renaissance period. There is nothing new under the sun. In your own business you attempt to find the method that has proved successful, that has stood the test of time. In selecting your advertising designs, you would do well to follow the same method, choosing the combinations of known merit and avoiding the trick effects that have but momentary value.

In the general affairs of life we have come to accept the fact that there are persons who are more expert in their own particular field than we are. If we are ill, we consult a doctor. If in trouble, we seek a lawyer. If we build a house,

we consult an architect, and so on. In buying color it is safe to follow the same rule. Employ a lithographer who knows and then take his advice—occasionally. If he isn't as good a specialist in his field as you are in yours, get another. Color is his business. Selling is yours.

Perhaps this is the most important color fact thus far developed; you cannot expect effective results from your lithographer unless he fully is in touch with your problem. Shopping around for cheap lithography is the most expensive thing you can do. When you get it it will be cheap, indeed. Good lithography, rightly applied, is the strongest force in advertising. Good display material dominates the window. Cheap display dominates the cellar. Therefore, good color reproduction is worth all you pay for it.

Some one has said: "When the world was young, man learned to observe through his eyes before he learned to speak. And before he learned to write or read he learned to talk in pictures. The visual appeal came first of all, and today the visual appeal is still the most immediate."

As a matter of actual test, 85 per cent. of all merchandise is purchased on the strength of its visual appeal. Wonders can be accomplished with cold type and line drawing, but color is the only means that can be used to give adequate visual representation of your product. Color strengthens any advertising appeal. Bright, cheerful colors attract our attention first and have the strongest memory.

Color is life, action and power. Its appeal is universal. Used rightly, it is the most powerful single stimulus that you can apply to your sales problem.

\$500 PRIZE OFFERED FOR BEST AMERICAN CARTOON

In addition to the prizes awarded for the best production in the fields of art, letters, journalism and music the Pulitzer prizes at Columbia University of New York City will include one of \$500 for the best American cartoon, according to an announcement made at the university. The prize will go to the cartoonist whose picture will embody an idea clearly made apparent, shall show good drawing, and striking pictorial effect, and shall help in some cause of public importance.

Other prizes include: The best play, the best novel, the best news story and the best piece of newspaper work accomplished by an American journal. The winners will receive the awards publicly at the next commencement of the college.



CARTOONING, AND SOME OF ITS POSSIBILITIES

(This article is but one of a series which have been and will be running in THE AMERICAN ART STUDENT from time to time on cartooning, caricature and comic drawings. Back numbers are not available at any price, so it is advisable to get your order in early to your newsdealer; or, better still, subscribe today.)

By BERT COBB

Like the young lady past twenty-five whose status quo is measured by the number of active "flames" she is still able to keep ignited, the cartoonist takes keen delight in the number of newspapers and magazines he has served from time to time, and it is common parlance in the journalistic field that a man's not much good until he has worked for at least five or six concerns. Like Ben Franklin, I'll get rid of my vanity at the start, by stating I've served as a commercial artist and cartoonist with a dozen or more of our nationally known newspapers; and then go ahead with the story.

Three principal mediums are used for present-day cartooning, that is, for newspaper cartooning and comic drawing; pen and ink, crayon, and brush and ink. It would be folly to try to state which is best adapted for my readers' needs; you alone can decide that, but I would advise trying them all. Many cartoonists combine the two, and in some instances, combine pen and ink work with Ben Day tinting.

This latter "stunt" is effectively handled many times by Winsor McKay in his half-page cartoons in the Sunday Hearst papers. It can be attempted

only by those thoroughly familiar with the values of mechanical tints; the danger in its use lying in the fact that a cartoon may get entirely too decorative or much of the action killed by the flat, monotonous tone produced.

Much has already been said about pen and ink work in the pages of this magazine; much more could and will be said in future issues. But for portrait work the pen and ink will never be completely pushed "off stage" despite the fact that some truly marvelous crayon portraits by Marcus, Kreighoff, and others have attracted considerable favorable comment in the circles of the "big" newspaper editors. An example of semi-caricature accompanies this article, it being considerably reduced in size. Many cartoonists, young and old, have earned considerable money by making caricatures and line portraits of this character.

The field is wide for those with vision. In scores of cities in the United States, crews of cartoonists, or even one visiting man co-operating with the local artists already there, have been able to put out special volumes of this class of work, representative business men of the particular city in which they are working. A newspaper is usually approached and agrees to use the local caricature; it creates good will and enables them to secure additional advertising and "brighten up" their pages with a local cut. The space is paid for at regular or a slight advance over the advertising rates then in force, and the salesmen solicit the business from the merchants, tradesmen and professional men as well as city officials.

Two or three-column engravings are made and run in the paper, the cut being saved so that it may later be used when the series is printed in book form. The value to the merchant, who is paying for the art work, book, and advertising space, lies in the permanence and neatness of the volume, and the number of high-grade business associates he has with him in the pages of that book, as well as the fact that people will read his message and laugh at the caricature; in general, study it more than they would a plainly printed advertisement. Background accessories are introduced, for example, a phonograph and a little dog for a music store proprietor, etc. The better these "side lines" or background details are developed and the less mechanical they look, the better is the effect and value of the whole.

I've noticed many young cartoonists finding value in the comic strip as an advertising stunt. Scores of clothing dealers as well as auto dealers

have purchased comic strips to be used once or twice weekly if the idea is good, and having it printed in their local papers and later used in the window display. In every case, after the original has come back from the engraver, it should be turned over to the merchant.

J. N. Darling has done much pen and ink work, but his originals are so large that he can make his line work more effective by the use of a brush. In the reduction the cartoon presents the appearance of pen and ink drawing. The work of Cesare, with whom I was privileged to work, is quite different; there is never any doubt as to its being brush work; Cesare has reached a stage of perfection in that not attained by any other American cartoonist, and impossible to imitate. (Let me add right here that one of the best ways to develop a technique of one's own is to continually study the cartoons of the best men and women in the business, and work, work, work.) Practice with pen and ink and brush will give you a mastery and allow you to devote your mental energies to the idea at hand.

As has often been said in print, the cartoonist must know something of everything and everything of something. Some cartoonists "get by" on account of their drawings, others on account of their ideas; the ones who make the most money are those who have both.

The cartoon by Bronstrup which accompanies this article is an example of brush and crayon work; note the almost-too-ghastly effect which has been secured of a drowning man,—the darkening sky, and a face full of terror. Rollin Kirby works in crayon, so have Carr, Rehse, Evans, Hubbard, Sykes, Starrett, Brown and scores of others. Lithographic crayons and conte

Page Eight

Grasping at Straws



Bronstrup in the San Francisco Chronicle.

crayons are the mediums used, bearing in mind that erasures are practically impossible once the work is laid out. Coarse grained paper is used, of a good quality, and the original sketch can be laid on, enlarged, in light pencil strokes or blue pencil; the latter will not photograph.

The student of cartooning must remember that a cartoonist, in many cases, is a luxury to a newspaper, and as such is dispensed with when "hard times" arrive. I've never known a successful cartoonist who had not at some time or other worked at some other branch of art. It is necessary to understand how to draw buildings, ani-

(Continued on page 10)

MATERIALS THE ARTIST USES

By HERBERT E. MARTINI

(This department is edited by H. E. Martini, who will answer in this section of THE AMERICAN ART STUDENT any inquiries regarding the composition, technical properties and application of painting mediums, pigments and grounds. Address inquiries to Technical Editor, care AMERICAN ART STUDENT.)

The last article ended with a description of the preparation of ultramarine blue in Cennino Cennini's time so it seems proper to further introduce and identify him before the consideration of his "Trattato".

There was a revival of painting in the latter half of the thirteenth century in Italy. Florence saw the inception of a new movement in art with the work of Cimabue, who was the teacher of Giotto. It was a breaking away from the stiff conventional Byzantine art which characterized this renaissance. The artist used his eye to observe and his hand to translate more of the emotional side of the depicted scenes. He retained, however, the traditional decorative feeling which made his compositions in the new vein excellent constructively. We find in the newer pictures faces representing love, hatred, pain and joy; the folds delineating the body construction and the color becoming fresher and freer.

Cennini's Trattato describes the "tempera" technique. This was painting with a binding medium composed chiefly of egg white and yolk, separately or mixed. It is a clear picture of the manner in which all the great fourteenth and fifteenth century artists worked until tempera was supplanted by oil painting. Describing the media, color and handling of artists of his immediate time he was forming the basis for the work of many who came after, and can safely assume his book covers the most important epoch of art. It permits us to see behind the scenes of such masters as Fra Angelico, Memmi, Botticelli and Ghirlandajo.

We glean from items here and there, or occasional modest reference to himself in his writing, that he was a painter living in Padua about 1398. Unfortunately none of his works have come down to us by which we might judge his merit as an artist. There is only the Trattato or compendium of all that was known in those times about the technical side of the art of painting. Vasari makes the cutting remark that evidently he was unsuccessful as an artist, and, therefore, spent his time learning all he could about the preparation and use of colors, binders and grounds.

Agnolo Gaddi, who was the son of Taddeo Gaddi, the godson and pupil of Giotto, was his instructor for twelve years. The information in the Trattato was, therefore, the every-day atelier procedure and the method of study in apprentice years till the attainment as master of the artistically inclined. The limit of available space will not permit me to give you as much as I wish of the actual Trattato but it is my hope that many of you will purchase or borrow a copy studying carefully its contents. It will inspire you to carry out your work in a more craftsman-like manner. The production of the artists of this period was tremendous in spite of all the manual work they had preparing colors and grinding them, making their own brushes, priming their panels, and so on—why can't we spend more time on the workmanship of our artistic efforts?

When some day good fortune brings you to Italy be sure to study the frescoes of Giotto in the Capella della Arena in Padua and see how convincingly their drawing is preserved in the color to this day.

The MS. of Cennini preserved in the Vatican library is dated 1437 and from circumstances surrounding it is taken to be the work of a copyist. There is also another, probably the original, which passed into the hands of a Florentine goldsmith and from there to the library of Florence. An English translation was made by Mrs. M. P. Merrifield in 1844 and there is now a new translation by Christiana J. Herringham published by George Allen which is better and forms the basis of my discussions.

The fact that the old-time ultramarine was mentioned in the last edition leads me to deviate from the general plan again to compare the modern ultramarine at this point, for the description last month is still fresh in your memory.

The blue obtained from the crushing and pulverizing of lapis lazuli is a true, beautiful blue while the synthetic product is somewhat rawer in color. Chemistry has discovered how, by variation of the ingredients, to change the color of ultramarine in the manufacture to produce all modifications from yellow through greens, blue and violet to red. The blue is the most important one, for the other shades lack in one or two qualities necessary for artistic uses.

About the year 1814 Tessaert discovered in the soda oven of St. Gobain, France, a bluish deposit. This was identified as having the same composition as lapis lazuli. Similar findings were made a little later by Hermann in Schoenebeck, Prussia.

The Société de' Encouragement pour Industrie offered a prize of six thousand francs in 1824 for the perfection of a process by which this blue could be manufactured on a commercial scale. Guimet of France and Gmelin of Germany both claimed the prize in 1828 but the former had finished his work earlier thereby winning the prize.

The raw materials used for its manufacture are kaolin (clay), sulphur, coal and either soda or sodium sulphate. The mixture of these substances is raised to red heat in closed crucibles, a white mass resulting. This gradually changes to a green (green ultramarine) which when cold is mixed with sulphur and heated again with the access of air changing to blue ultramarine.

The yellow, green, red and violet ultramarine are the result of introducing hydrochloric acid gas and chlorine. Some of the lighter shades are made by the addition in the powder form of chalk or gypsum. Naturally for the artist only the purest unadulterated ones are to be used. About two years after the discovery of the manufacturing process, the price of the natural ultramarine was about fifty dollars a pound while the artificial was about four. Today a good ultramarine costs about sixty cents a pound.

Ultramarine considered from the artist's point of view, that is for its painting properties, is fast to light. The resistance of the natural color to atmospheric chemicals and sulphuretted hydrogen is greater than the artificial. Alum decolorizes the blue which accounts for its fading in thin washes on some drawing papers in which much of this substance alone or in compound is used. Ultramarine properly washed to rid it of free sulphur and other uncombined chemicals should not react with Paris green, chrome colors or lead white.

CARTOONING'S POSSIBILITIES

(Continued from page 8)

mals, portraits, trees, etc., as well as costumes, action, and the human figure. Nothing will give you proficiency like eternal practice; don't, as Bryant puts it, go to your work "like the galley slave driven to his dungeon", but try to tackle some new problem every day, with a fresh, clear mind and a happy heart.

Trying to draw animals and adapt them to cartoons will do for one week; read a book on composition and study something of the old masters the following week. Refresh your mind with a bit of History reading, gathering quota-

tions from famous poems, etc., and you will find your mind accumulating a fund of information from which you can draw on in times of need. Everybody has preached the value of a "morgue" in these columns—I'm no exception to that rule. Only let it be one that won't "get away from you"; for when it becomes a matter of burden to you, and your desks or tables become cluttered up with piles of partially clipped magazines, it's time to take your strong right and left arms, gather those bundles in your arms much as you would your best girl, and then, as you wouldn't do to your best girl, chuck them away. Start afresh.

You'll find out by practice just what kind of pictures you need. Do not depend on tracing or enlarging; learn to draw well if you ever expect to to draw a decent salary. And when you do secure work or get started in a free-lance studio, be true to yourself and to your employer. It will not go amiss to quote Elbert Hubbard's words as found in his "Message to Garcia", at this time:

"My heart goes out to the man who does his work when the boss is away as well as when he is at home. And the man who, when given a message to Garcia, quietly takes the missive, and without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or doing aught else but deliver it, never gets laid off nor has to go on a strike for higher wages. *Civilization is one long, anxious search for just such individuals.* Anything such a man asks shall be granted. He is wanted in every city, town, and village—in every office, shop, store, and factory."

ART CENTER OPENED MONTH OF NOVEMBER

Around the first of November the Art Center, New York City, opens its doors for the first exhibition. Drawings, sketches of proposed or executed work in textile design, advertisements, illustrations, sketches, or finished examples of decorative paintings and of decorative and ornamental handicraft drawings, models and executed work in house furnishing trades and arts of personal adornment, photographs of pictorial character and all forms of the graphic arts are being shown, as probably never before in the city. There are conferences, lectures and demonstrations throughout the exhibition. Detailed information may be had at the Art Alliance, 10 East 47th Street.



Keramic Art Department, Beaver College, Beaver, Pennsylvania

KERAMIC SECTION

Painting on Glass and Aluminum

By FRANZ L. NEUSCHAEFER

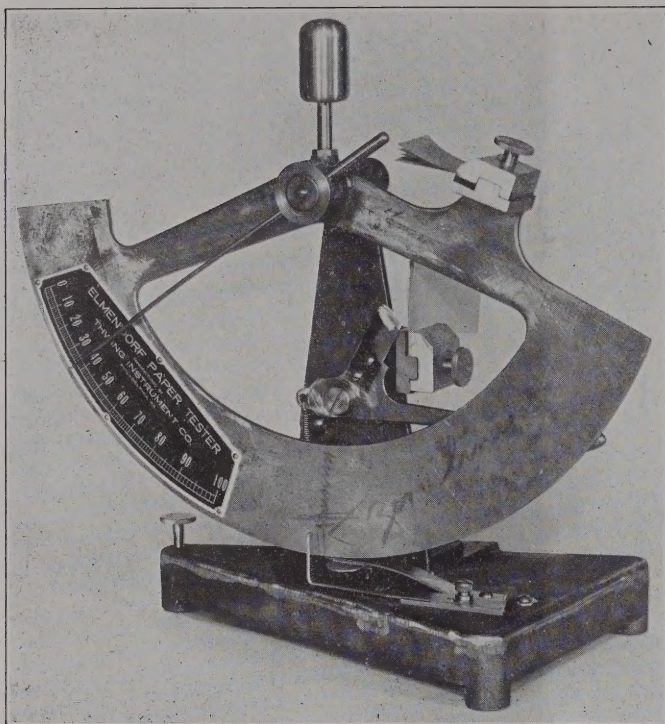
Painting on glass is fascinating work, and when one has acquired a little skill many attractive and useful articles can be decorated in this way. Pieces of hand decorated glass are sold in the stores for exceedingly high prices, but the work may be carried out at home at small expense.

At any ten cent store you will find attractive pieces of plain glass which are suitable for decorating. Articles must be chosen which will not require frequent washing, for with a constant use of water the decoration will soon wear off. Some of the articles which will prove practical are glass candlesticks, vases, compote dishes, glass baskets, ink wells and various other desk articles made of glass.

Simple designs must be chosen for this work, and a conventional pattern is easiest to execute. In any book of embroidery patterns you will find borders and designs suitable for this purpose. Transfer the pattern to the glass with carbon paper. The impression will be faint but suffi-

ciently clear for filling in with colors. The painting is done with tube oil paints mixed with a little white enamel paint which insures a hard glossy surface. Use a fine brush of good quality for the painting. The design may be filled in with one or more colors. A combination of dark blue and peacock green on a vase is most attractive. Orange and black make another effective combination. Bright striking colors give the best results when finished.

Aluminum shakers can be had at any ten cent store or in the house furnishing section of a department store. Select any shape or style desired. Paint the shakers all over, top and all, with ivory colored enameloid. Use several coats, taking care that each coat is dry before the next is applied. When all the paint is dry transfer the pattern to one side of the shakers with carbon paper. Use whichever design seems to fit in best with the style of shaker chosen. The design is colored with tube oil paints mixed with a little white enamel. Roses are colored pink or rose color with the center done in a darker shade, and the leaves and stems green. The little dots around a design may be either rose or green or they may be done in black.



The photo as it reached the Philadelphia studios of Gatchel & Manning.

THOUGHTS ON THE RETOUCHING OF PHOTOGRAPHS

By JESSE H. WHITELEY, President of the Allied Crafts Service

If you're inclined to be high strung, impatient and hasty, you *may* become a good newspaper photo-retoucher, but you will never make a good mechanical photo-retoucher.

A hundred dollars a week and upwards is by no means an uncommon salary for an ordinarily good mechanical retoucher; and the trade offers plenty of opportunity for "overtime" work. I say "trade" because there's no use in calling it a profession. Every time there is a national convention of undertakers, barbers, steam-fitters or boot-leggers they usually let loose a lot of flowery speeches to the effect that their particular line of work has now risen to the dignity of a profession.

I have digressed. If, after testing your ability, you feel sure you like the work sufficiently, by all means go into it with your whole heart,—only patient concentration and careful practice will ever insure you the good salary that is paid a retoucher. As F. T. Bayley says, "God will hold every man responsible for his best. Raphael must not whitewash cellar walls for a living."

Photo-retouching must not be confused with negative retouching, for while the other requires considerable skill and careful application, the former is the work of a commercial art studio while the latter is relegated to the photographer's studio, the work being done directly on the film or glass. In some cases a man works on both in order to insure the results he desires. The beginner is advised not to try too much at once.

Before going further let me caution students or artists against the attempted use of cheap materials; nothing but disaster can come of it and the handicap will prove discouraging and is apt to considerably retard your progress. It is a matter of a few cents' difference to secure some of the nationally advertised products of unquestioned quality.

On one or more occasions you've looked at a magazine or newspaper halftone and mentally observed: "Something has been taken out of that photograph; or put in." There may have been a spot, or light blotch or "blurb" that didn't match up with the rest of the halftone. That "matching up" may have been carelessly done, without the artist taking into consideration the fact that opaque colors ("gouache", as the French say), dry lighter than they look in the enamel pan when being mixed.

Two general colors are used for basic solidity to ordinary retouching tints and shades of colors—a heavy red, solid color, which comes in hard cakes, Gihon's Opaque, and a good grade of white of which there are many on the market. For newspaper work both are practically indispensable. Naturally white is used in the lighter tints and this Indian red color in the darker shades. The two mix well, and form a pink which is used daily by most of the large newspapers in this country as a background color for news photographs.

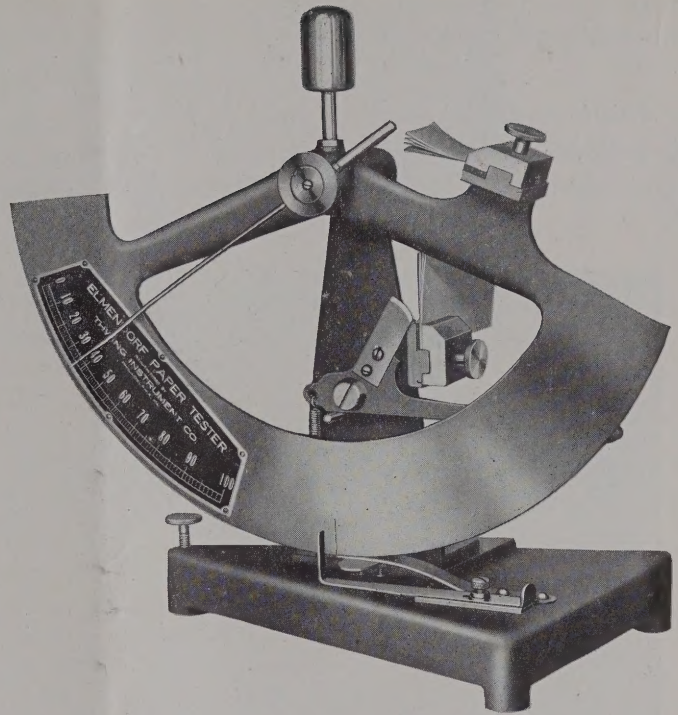
As this article cannot begin to tackle the limitless possibilities of commercial and mechanical retouching, just these few thoughts may be of value, coming from an advertising man, in putting the beginner on the right track. The two engravings which illustrate this article, loaned through the courtesy of Gatchel and Manning of Philadelphia, tell in a better way than I can ever

do, the possibilities which this art has; and just why manufacturers and those who make a specialty of getting up high-grade catalogues, will pay well for work which improves, and "sets off" their product to a better advantage.

When one buys jewelry in Maiden Lane, New York, it is sold to you against a dark green or black velvet background,—soft, warm lights, and everything is done to better bring out the qualities of the stone or metal bit you may be examining. If you go to sell an almost priceless jewel it will be bought nearest the window which catches the glare of daylight, against the glass counter,—and under circumstances which might tend to decrease its appearance value.

Remember that when you retouch photographs, it isn't how much white or black or red you put on the photograph, nor how many hours you spend on it; it's the improving of the object, making a photograph of a person or object distinct and even more presentable than the original copy. Some of the best examples of newspaper photo-retouching are to be found in the Hearst papers, anywhere. A screen of 60 to 65 lines is used in the work, and that coarseness must be made up by clean, smooth retouching, and plenty of "color". By color I mean the liberal use of contrasting darks and lights which give the printed page snap and attractiveness.

The first trick the beginner on a newspaper art department staff learns is the "black against white" idea. Look at the average newspaper photo which has been retouched and notice how the light side of the face is contrasted against a dark background, while the back of the neck, hair, etc., are contrasted against a light background. Somewhere in the picture the two tones in the background are skilfully blended. The eyes are next given attention—and I am speaking now of the elementary newspaper retouching, and the line of the upper eyelid is made pronounced and clear, the pupils outlined slightly while the dark spot in the center is made a trifle darker, and the highlight in the eye a bit lighter; care being taken all the time to see that one does not get that fishy, "pop-eyed" effect. Hair, nostrils, lips, and the rest of the features will come in for careful accentuation as the necessity may arise,—it being possible to work on the face with



With the work of the retoucher added.

ordinary black and white wash, or diluted India ink.

A hard pencil sharpened to a fine point, art gum, opaque red, lampblack water color, and some good white body color, as well as two nicely pointed red sable brushes are the materials you will require. Tack your photograph to the board, clean it with art gum so that no grease spots may remain within the area on which your work will be done, and you are ready to go ahead. In some cases, when a print comes fresh from the Hypo bath, is a bit greasy, and yet rush work is necessary, many newspaper men find a cake of ordinary soap satisfactory in mixing with the color just before the brush is applied to the photo. This helps it to stick sufficiently to enable the artist to get the work done in the haste he finds necessary.

Lettering can be applied to photographs, put on buildings, etc., but this should never be attempted unless the artist has a good enough knowledge of lettering to make it appear well. In large panoramas of buildings, sections of a town, and similar studies, the air brush is used to quite an extent. These come in various sizes and prices, and most every large commercial art studio is equipped with one or more. When a sky,

(Continued on page 18)

PHOTOGRAPHY AS AN AID IN FIGURE DRAWING

This is the fifth of a series of articles which will be published monthly to give the student inspiration and suggestion relative to drawing the human form.



The illustrations to this article are furnished through the courtesy of Mr. Marshal Jones, of Boston, and the Camera Club of New York. Since starting this series scores of requests have come in for back numbers. They are not available at any price, we are sorry to have to say.

There are exactly two hundred bones in the human form that effect the surface. It naturally follows that to draw the human form one must know something about the construction, anatomy, and general "make-up" of our bodies.

The study of the human skeleton, by sketching and by observation, is not only interesting and instructive, and there is hardly a small city in America in which is not some museum, library or high school possessing a complete skeleton. It would naturally get tiresome for the student to continue any long anatomical research, or to make completed sketch after sketch of a skeleton in various positions,—but a couple of large, well-

made drawings will prove most valuable to you; they should be a profile and a completed front view.

Of late several books have come to the fore on anatomy, figure photography, and on kindred topics. Probably the best arguments on the side of figure study aided by photographs, come from the pens of G. M. Ellwood and F. R. Yerbury, English art authorities who have published the book "Studies of the Human Figure". (On sale by their American Agents, Marshal Jones Company of Boston.) A paragraph or two from that would not go amiss.

"The eye," says Mr. Ellwood, "is the great teacher, and what it constantly conveys to the mind, the artist in any craft can soon portray or mould with his hands. Today it is by no means the simple matter it was in ancient times to observe from life the undraped human figure, male or female, and the help of photography opens great possibilities in this direction, insomuch as a collection of photographs is constantly available for study. It will constantly suggest new ideas and reveal new pictorial possibilities of treating the figure, while serving always as a reference for actual facts of form and lighting.

"In addition to their use as subjects to help in the study of anatomy, photographs are of use in suggesting poses as standards of comparison for proportion, and as substitutes for or supplements to models in positions so strenuous or difficult that a model can only keep them for a few moments. Last but not least, they serve as a source of reference for designers in preparing hurried or finished drawings for presswork, book-covers, certificates, testimonials, posters, wood-carving, stone-work, painted decoration, pottery, enamels, trade-wrappers, show-cards, stained-glass, and the many other things in which some representation of the human figure is appropriate and desirable.

"A photograph from a good pose given by a thoroughly well-chosen model is a priceless possession to an expert draughtsman who understands anatomy sufficiently to interpret it intelligently. It is more difficult for an untrained man to work from a photograph than from life, but a competent one can use photographs in preparing drawings and cartoons for trade purposes that will be equal to any from actual models, and he will thus save a great amount of worry and expense.

"Many draughtsmen and decorators are in the habit of drawing their figures entirely from memory. Walter Crane, for instance, seldom used a model, and in consequence his figures are simply



conventions bearing small resemblance to actuality either in form or action. It is impossible to visualise figures correctly without a record of some kind from life, and to the man who can *draw*, photographs give quite sufficient data from which to produce convincing drawings."

The impossibility is apparent of trying to advise students and illustrators generally on actual methods of drawing from antique and life, or to lay down fixed rules without knowing the peculiarities of the students who carry them out. For example, there is danger in advising a whole body of workers to make their studies in pencil, as it may well be a totally unsympathetic medium of expression to some who would work perfectly freely in chalk, charcoal, pen and ink, or brush.

If a student adopts one particular medium at the suggestion of his teacher, he may forever fail to discover his best means of expression. The best way is to work in many mediums until one

naturally selects that which gives best results. Generally speaking, charcoal is best for large studies, and pencil for smaller ones, but the many exceptions make it dangerous to call this the rule. Let us ponder, rather, on facts of construction.

Supposing a beginner has to draw the figure of a man standing with outstretched arms: the main, the elementary fact in that figure, on which all its action depends, is expressed by two lines crossing one another, the line of the body and that of the arms. Note that angle correctly, hit the characteristic swing of those two lines, and you have set up a scaffolding on which all the smaller facts can be correctly hung, the smaller contours of the single limbs, the still smaller contours of the several muscles and so forth. But miss the elementary fact and no smaller fact can be rightly stated because of this mistake.

A. R. R.

Page Fifteen

THE MASSES

(An unpublished manuscript by one of the founders of THE AMERICAN ART STUDENT, Thomas Peter Garrett, who died in November, 1917. This verse happens to be especially appropriate at this time.)

Evening, the street—
Faces, here, there, everywhere.
Not seeing me or knowing what I am—
That I am a worker
Out of work.

Lights, extravagant lights everywhere,
Lit that I might see the bread in the window
And myself in the glass;
Lit to remind me that men are not hired after
this time.

Now I must go away from here
And find a place to hide me until the lights are out,
And the people, with silk hats and canes,
Are gone away from the street.

What does this beggar mean?
By speaking to me in this way?
I have not a cent withal.
Even he has more than I,
For a man just gave to him—for nothing.
And I cannot get so much,
Even though I have something to give
In exchange.

Now I am haunted with a terrible thought,
The great temptation.
I can no longer endure the street—
The people tempt me!
And where shall I hide,
Now that my mind is also
Spying upon me?

There is nothing left!
I am done!
I am in the hole in which is buried
All hopelessness!
I am discouraged.

“As a man thinketh in his heart, so is he.”
It may well be applied to the art student as a
test for the sincerity of his efforts and his
desires to succeed.

Page Sixteen

OF VITAL INTEREST TO OUR MANY READERS

This magazine is yours.

In response to many requests from subscribers and readers all over the United States and Canada we are going to devote, commencing next month, a special department to commercial art in all its branches, answering inquiries, and printing special articles on the various phases of advertisement illustration, poster design, lettering, retouching, etc.

Some time back we organized a technical department under the able direction of Herbert E. Martini; something no other magazine in America had heretofore done. With the success of our venture came the usual copying of the idea by other magazines. We can but feel that imitation is still the highest form of flattery. For example, on one occasion we ran a half-page engraving of one of Mr. Bellow's clever paintings; two of our worthy contemporaries immediately published the same picture the following months.

Again, this magazine was the first publication in the world to take up seriously the problems and ideas of dynamic symmetry as expounded by J. Hambidge; now there is not an art or architectural publication in America which has not followed in our footsteps. If you want the new ideas when they are new, renew your subscription as soon as it expires.

One art publication appearing intermittently throughout the year, in Long Island, has thought so much of this magazine that they are raising their price to forty cents the copy, partially on the strength of the fact they have stolen and added the name “The American Art Student” on their front cover, to their own which is a younger magazine and less widely known

If you buy the magazine on the stands, let us know when your dealer runs short of copies; keep us informed as to new possible dealers in your town, as well as sending us news items from time to time which you can pick up in your own art school. It will be appreciated.

The magazine is still anxious to get desirable black and white cover designs from students of correspondence and resident schools, and is willing, in return for accepted drawings, to award the scholar a life subscription to THE AMERICAN ART STUDENT, valued at \$25. Designs should be square in shape, and we advise against the conventional pictures of an artist working at an easel.

AT THE METROPOLITAN MUSEUM OF ART

There will be five conferences, conducted by Miss Abbot, on French art of the seventeenth and eighteenth centuries, embracing study of originals in the galleries, in January and February. Those wishing to enter this course should send in their names or register before December 20th. There will be no charge for museum members; for non-members the fee will be one dollar. Josef Strzygowski, author and authority on Early Christian Art, is engaged for a lecture on that subject the afternoon of January 26th.

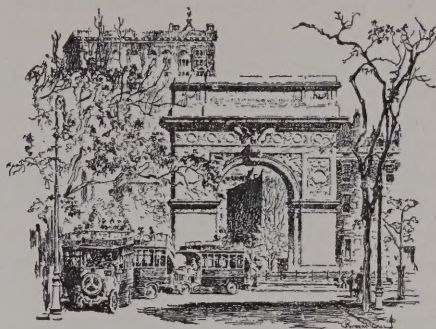
In the free public lecture course there will be a Sunday afternoon series by distinguished speakers, with illustrations from the museum collections, in the main hall. A Saturday afternoon course will be given in one of the classrooms. Specialists are scheduled in a course of Arthur Gillender lectures for artisans, in connection with study hours, hours for practical workers, which Professor Cornell will conduct. The five Gillender lectures began October 30th.

Miss Elsie P. Carey, museum instructor, will give gallery talks weekly on Saturdays from November 5th to April 8th, at two o'clock, and on Sundays at three, from November 6th to April 9th. Groups will be limited to twenty persons. Miss Chandler's free Sunday talks will continue weekly until April 30th. There will be talks for the lip-reading deaf by Miss Walker, for adults at three o'clock on Saturdays, November 19th, December 10th and February 18th, and for children at ten-thirty on Wednesday, May 17th.

In the series for public school teachers and classes, Miss Chandler, in co-operation with Frank H. Collins, director of drawing in the elementary schools, will talk to elementary school teachers, to demonstrate the availability of museum material and its application in teaching, at two-thirty on the second Tuesday of each month, and extending through May. Miss Coseo's talks for classes in high schools will be continued on December 19th, February 13th and May 8th. Dates will be announced for talks for classes in the New York Training School for Teachers. Groups of practical workers, salespeople, students, manufacturers and designers and members will be organized for various dates to be had at the information desk in the museum.

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick sketches. \$2.00 for four Saturdays. **Brooklyn Art School**, 355 Adams St., near Fulton St. and Boro Hall Subway Station. Write for catalog.



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THOUGHTS ON RETOUCHING

(Continued from page 13)

or large stretch of roadway is being sprayed with the mixed color, the rest of the drawing is masked by pieces of paper or card cut to fit the outlines of the buildings or whatever it is in the picture on which color is not desired. The small town, for example, presents its own problems; every prominent street corner will show a mass of signs, some dilapidated awnings, and a myriad of overhead telephone and telegraph wires. It would not be good policy for that kind of a photograph to be circulated as typical of the town; and therein lies the work of the retoucher.

SCHOOL ART LEAGUE

The School Art League, New York City, a volunteer organization that serves as a connecting link between the art departments of the public schools and the various art interests of the city, recently issued the calendar of its autumn activities. It includes four illustrated lectures on Saturday mornings at the Metropolitan Museum for members of the league and junior members of whom there are over 3,500. Two of the subjects are: November 5, "Nature as Seen by the American Painter" by Leigh Hunt; November 19th, "Making a Beautiful Home" by Bonnie E. Snow. There will be two meetings at the Fine Arts Building, in West 57th Street, to study the winter exhibition of the National Academy of Design on December 3d and the exhibit of water colors on January 7th.

THE AMERICAN ART STUDENT will be glad to receive contributions of black and white cover designs from eighth grade and high school students, if submitted through the School Art League. Credit will be given the student and school by publication in this magazine.

The manual training department of the elementary schools is aided by a fine craftsmanship medal awarded each term in each of the 295 workshops. Medals and scholarships are also offered by the league to encourage the talented art students in the high schools.

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ABOUT COVER DESIGNS

We'll hand it to Mr. Carl N. Werntz for being the head of a live-wire school which teaches a high grade of commercial art. When we mentioned we'd like to get a cover design and would be willing to tender the student a life subscription, value \$20, for a good pen and ink design, we knew we'd get something for the Chicago Academy of Fine Arts sent us several good designs some years ago. But this time nine good designs came in the mail, and all we can say is "Thanks, Mr. Werntz, and students." We'll use a couple of them, and more than appreciate the co-operation extended by this mid-western school.

It was also a pupil of the Chicago Academy of Fine Arts who suggested we mail out the magazines flat. That will be done with the coming issues; so you can expect your magazine in a neat envelope, mailed flat. If it comes folded in a wrapper it is either a sample copy or your subscription has expired and you'd better send in \$2.50 or \$3.00 for another year. Or, better still, get in on a life subscription while it is still priced at \$20. It will soon be advanced to \$25, mailed to your home as long as you live. Be sure to write your name and address plainly;

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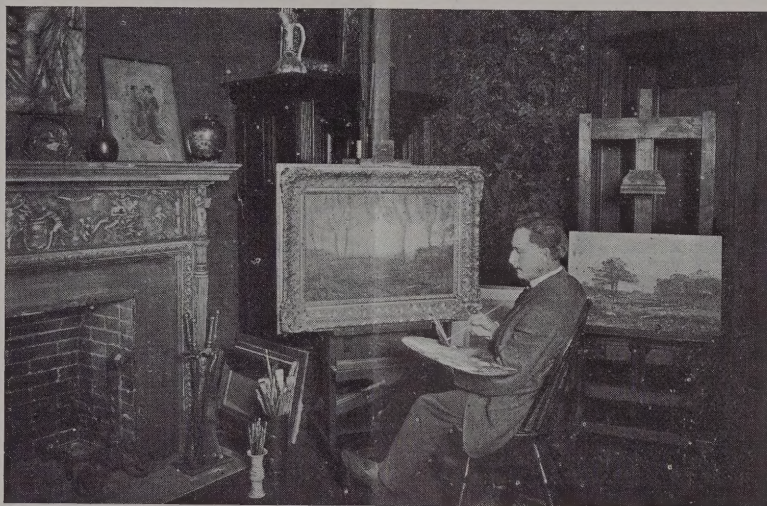
THE POSTER

ROY O. RANDALL, Editor

Editorial Offices: 1620 Steger Building

28 E. Jackson Boulevard

Chicago



STUDIOS OF FAMOUS ARTISTS

No. 3. The above photograph shows the studio of
D. W. Tryon, Member of the National Academy

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EDITOR THE AMERICAN ART STUDENT:

After reading the article in the October issue of the AMERICAN ART STUDENT by A. R. Roberts on the human figure, I felt that the expression of my appreciation of it to a busy editor might not be impertinent.

It is so seldom in reading criticisms of art that I come across any which indicate more than a superficial ideal; and many of them are simply filled with high sounding literary and technical phrases to mask the fraud or sensuality of the subject just as writer Roberts has suggested.

I am glad to find one who has the courage to speak against this degeneracy and who wishes to stimulate students to use the nude to fight immorality rather than encourage it.

If I may be permitted to make a suggestion I think that a section of your magazine devoted to the criticism of good works of art would be appreciated by many students including myself.

Yours respectfully,
WILLIAM M. WADE.

A VOTE OF THANKS

Not so long ago we were permitted to see the powerfully written play by Butler Davenport, "Difference in Gods". Outside of one or two slight technical defects in the way two women would carry on conversation, the play is a much needed thing. Its sermon, directed towards the average devout church-goer who neglects the real problems of his family, doesn't really reach the class of people towards whom it was directed. But the Bramhall Playhouse, on Twenty-seventh Street, not so far from Greenwich Village, is doing its best to make the cosy little theatre better known.

ALTA ART STUDIES

—from the nude—

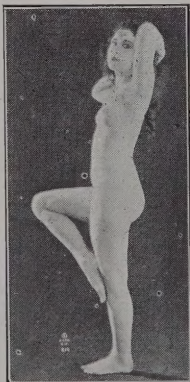
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ART SCHOOL DIRECTORY

Inquiries from readers who wish information about where to study art have become so numerous that this School Directory has been started for the convenience of prospective students. THE AMERICAN ART STUDENT will continue to answer inquiries directly through the mail, however. All we ask is that correspondents shall clearly outline their needs and wishes, and enclose stamped and self-addressed envelope for reply.

Accredited art schools wishing to be listed in this Directory can obtain particulars on request.

CONNECTICUT

YALE SCHOOL OF THE FINE ARTS, Yale University, New Haven, Conn., Sergeant D. Kendall, Director. Courses in Drawing and Painting; Sculpture; Architecture; Lectures in Composition; Anatomy; Perspective; History of Art. Fellowship, Scholarships and Prizes awarded annually. Catalogue.

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METROPOLITAN ART SCHOOL, 58 West 57th Street, New York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Classes now starting. Write for catalogue.

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons, President. Paris, 16 Avenue Wagram. Catalogue. See advertisement, page 29.

SCHOOL OF AMERICAN SCULPTURE, 9 East 59th Street, Solon H. Borglum, Director. Drawing, Modeling, Composition. See advertisement, page 29.

THE QUESTION OF THE FIRST ART SCHOOLS IN AMERICA

(Continuation of letter to THE AMERICAN ART STUDENT published in the October issue, in which the writer gave some facts about the past history of the two oldest American art schools. The letter goes on to speak of the National Academy of Design School of today.)

The one ambition of the student at the National Academy of Design is to win one of the Medals. The Medals constitute the peak of one's ambition, and after the student gets one, he goes out into the world to get a job as a barber, insurance agent, or whatnot.

I do not mean to imply that all students of the Academy do not get anywhere in the world of art. I still remember some of the lads who worked silently and steadily, while the students about them argued vociferously about Cezanne, Van Gogh, and Manet, and about how John Sargent was getting away with murder. The silent workers, although they do not always win the Medals, are generally the ones who achieve success.

When first I was admitted to the life class at the Academy, I noticed a tall, lean-faced Bohemian working at an easel,—a typical movie artist, with long hair, flowing tie, and a sorrowful expression on his face. He stood away from the easel and painted at arm's length, while every now and then he would solemnly denounce, in his deep voice, some successful artist, whom he accused of "commercialism". I was curious to see the work of art this inspired genius was painting, and got up during a rest period to get a look at it. Imagine my surprise when I found the fellow was a rank beginner!

The Academy always has had plenty of these specimens, who, to judge from outward appearance, and to hear them speak, are masters. They look down on the man who frankly admits that he is in the art game to earn his bread and butter through the use of his brush, as if such a thing were a crime.

I hope you will excuse my letter for being so long, and in some places incoherent; but there are certain things in it I have long wanted to say, and I am glad that there is such a medium as THE AMERICAN ART STUDENT in which I can express myself.

J. I.

White Plains, N. Y.

Page Twenty-two

FIRST AMERICAN PROFESSIONAL ART SCHOOL IN PARIS

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Circulars of information concerning any of the courses will be mailed to those applying for them.

Studies of the Human Figure

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An illustrated textbook for art students containing 100 half-tone studies, drawings and actual photographs. Large volume, handsomely bound, and worth its weight in gold. Many photos of European models. Price, postpaid, \$7.50. Sample pages, 15 cents.

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CANADIAN ART EXHIBIT

Canada has developed a "group of seven" modernists, whose first appearance out of their own land, in which each of them had won special distinction before they combined for exhibition purposes, is now made in the Albright Gallery of the Buffalo Fine Arts Academy. Landscapes by Louise Upton Brumback and scenes in oils from Hongkong, Shanghai, Canton, Soochow and Peking from the brush of Frederic Clay Bartlet are also hung as special exhibition features.

TO CARTOONISTS OF AMERICA:

The Savings Division of the Treasury Department, working in co-operation with the Postoffice Department, is planning a peace-time Thrift Movement for 1922 to emphasize the importance of postal savings for deposit of small savings and of Treasury Savings Certificates for investment. The success of the campaign will depend to a very large extent upon the support of the newspapers and magazines of the country, especially the co-operation of the cartoonists.

President Harding is very much interested in putting new life into the Government Savings Movement, and in a recent letter to Earl R. Obern of Chicago, the President expressed the opinion that the systematic saving of money is "certainly one of the most useful contributions that people could possibly make to putting the world right."

Any aid that artists will be good enough to give the Treasury Department by bringing this lesson in a picture to the people who read the newspaper with which they are connected will be of great help in making the Thrift Campaign a success.

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PREPARATION OF CANVAS

The preparation of canvas is accomplished somewhat along the same lines as that described for panels in the September issue. Purchase a good quality of unbleached linen canvas in a linen house choosing a coarse or fine grain whichever is most suitable for your technique. Select a piece free from knots.

Stretch this on your wooden wedge frame with great care seeing that the thread of the weave runs parallel with the edge of the wood. A good way to proceed is to put a temporary tack in the middle of each side. Then add a tack each side of this alternately on each of the longest sides. Next do the same thing on the short sides. Do not use your wedges to get the canvas taut but do all this with the stretcher tongs.

Apply an even coat of size prepared as in the previous article and in an hour this will be ready for the grounding mixture. The object of the size is to reduce the absorbency of the materials so

that not too much of the binder of the grounding mixture will be drawn out of it.

The grounding mixture is applied by means of a palette knife. It can also be applied with a brush in which case the amounts of boiled oil and glue must be doubled for the amount of zinc white and gilder's whiting used. The ground made with the spatula is liable to be more absorbent for painting. The canvas is ready for painting on in two to three days. Placing it in the sunlight, for the drying, whitens it.

If the colors do not flow readily from the brush do most of your underpainting in very fluid colors thinned with turpentine. This will act as a filler. If you do not care for so absorbent a ground increase the quantity of oil used in making the grounding mixture. Technically an absorbent ground is the best as it reduces the oil in which the colors are ground, making them stand up brighter and dry lustreless, preventing darkening by removing a quantity of oil which is one of the important factors in darkening.

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ART INSTITUTE NOTES

The Chicago Art Institute has just purchased "Shore Line", a water color by Howard Giles, shown in the International Exhibition, through the C. E. Kremer purchase fund.

An exhibition of the lithographs of Howard Leigh is scheduled from November 15th to December 12th, inclusive. Other exhibitions are: December 17th to January 18th, inclusive: (1) Annual Exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America assisted by the Audubon Society and the Illinois State Microscopical Society. (2) Exhibition of the Friends of our Native Landscape. (3) Paintings by Herman Dudley Murphy; water colors and decorative landscapes by Nellie Littlehale Murphy. (4) Pastels by Ray Boynton. (5) Paintings by Leopold Seyffert. (6) Sculpture by Alfonso Iannelli. (7) Paintings of flowers.

WORKS OF ART VS. THE STUDENT'S MIND

The student's purpose in studying the old masters should be to awaken his instincts—to break that strange shell in which his feelings seem to be imprisoned. Indeed, it is only by studying works of art or nature that the student can ever crush that shell and set his instincts free. Those who have studied art academically for many years will instantly understand what I mean by the feelings being imprisoned in a shell.

CAMERA CRAFT

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LIFE STUDIES—Clipped from art catalogs and journals; ideal for "morgues" or copying. In halftone, color and line; mostly female. Twenty clippings to the packet, various sizes, not returnable. Sold to art students only, at \$1.00 the lot. Hubbard Brothers Company, 515 N. 61st Street, Philadelphia, Pa.

EXCHANGE

STUDENTS—Stamp brings valuable list of goods I will exchange for anything useful. Koerner, 2440 N. 30th Street, Philadelphia, Pa.

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MISCELLANEOUS

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"FAMOUS PICTURES"—Cloth bound book-album, size 7x10½ inches, containing 350 nude, semi-nude, single figures and groups, masterpieces of the world's greatest artists, photographic reproductions on heavy enameled paper. Most complete and best collection of art pictures ever offered. Suitable for framing. Artists can use these characteristic poses of beautiful models instead of live ones. Shipping weight 3 pounds. Better pictures or bargain can't be had. Satisfaction guaranteed. Price, \$4.00, prepaid. A. Abford, 2427 Coyne St., Chicago.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of AMERICAN ART STUDENT, published monthly at New York, N. Y., for October 1, 1921, State of New Jersey, County of Hudson, ss.

Before me, a Commissioner of Deeds, in and for the State and County aforesaid, personally appeared Walter W. Hubbard, who, having been duly sworn according to law, deposes and says that he is the Editor of the AMERICAN ART STUDENT, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—American Art Student Publishing Company, 21 Park Row, New York City.

Editor—Walter W. Hubbard, 515 N. Sixty-first Street, Philadelphia, Pa.

Managing Editor—Bernard Kramer, 131 W. Thirtieth Street, Bayonne, N. J.

Business Managers—None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding one per cent. or more of the total amount of stock):

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3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities are (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in said stock, bonds, or other securities than as so stated by him.

WALTER W. HUBBARD, Editor.

Sworn to and subscribed before me this 21st day of September, 1921.

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How I Improved My Memory In One Evening

The Amazing Experience of Victor Jones

"Of course I place you! Mr. Addison Sims, of Seattle.

"If I remember correctly—and I do remember correctly—Mr. Burroughs, the lumberman, introduced me to you at the luncheon of the Seattle Rotary Club three years ago in May. This is a pleasure indeed! I haven't laid eyes on you since that day. How is the grain business? And how did that amalgamation work out?"

The assurance of the speaker—in the crowded corridor of the Hotel McAlpin—compelled me to turn and look at him, though I must say it is not my usual habit to "listen in" even in a hotel lobby.

"He is David M. Roth, the most famous memory expert in the United States," said my friend Kennedy, answering my question before I could get it out. "He will show you a lot more wonderful things than that, before the evening is over."

And he did.

As we went into the banquet room the toastmaster was introducing a long line of guests to Mr. Roth. I got in line and when it came my turn, Mr. Roth asked, "What are your initials, Mr. Jones, and your business connection and telephone number?" Why he asked this I learned later, when he picked out from the crowd of 60 men he had met two hours before and called each by name without a mistake. What is more, he named each man's business and telephone number, for good measure.

I won't tell you all the other amazing things this man did except to tell how he called back, without a minute's hesitation, long lists of numbers, bank clearings, prices, lot numbers, parcel post rates and anything else the guests had given him in rapid order.

When I met Mr. Roth again—which you may be sure I did the first chance I got—he rather bowled me over by saying in his quiet modest way:

"There is nothing miraculous about my remembering anything I want to remember, whether it be names, faces, figures, facts or something I have read in a magazine.

"You can do this just as easily as I do. Anyone with an average mind can learn quickly to do exactly the same things which seem so miraculous when I do them.

"My own memory," continued Mr. Roth, "was originally very faulty. Yes it was—a really poor memory. On meeting a man I would lose his name in thirty seconds, while now there are probably 10,000 men and women in the United States, many of whom I have met but once, whose names I can tell instantly on meeting them."

"That is all right for you, Mr. Roth," I interrupted. "You have given years to it. But how about me?"

"Mr. Jones," he said, "I can teach you the secret of a good memory in one evening. This is not a guess, because I have done it with thousands of pupils. In the first seven simple lessons which I have prepared for home study, I show you the basic principle of my whole system and you will find it—not hard work as you might fear—but just like playing a fascinating game. I will prove it to you."

He didn't have to prove it. His Course did; I got it the very next day from his publishers, the Independent Corporation.

When I tackled the first lesson, I suppose I was the most surprised man in forty-eight states to find that I had learned—in about one hour—how to remember a list of one hundred words so that I could call them off forward and back without a single mistake.

That first lesson stuck. And so did the other six.

Read this letter from Terence J. McManus, of the firm of Olcott, Bonyng, McManus & Ernst, Attorneys and Counselors at Law, 170 Broadway, and one of the most famous trial lawyers in New York:

"May I take occasion to state that I regard your service in giving this system to the world as a public benefaction. The wonderful simplicity of the method, and the ease with which its principles may be acquired, especially appeal to me. I may add that I already had occasion to test the effectiveness of the first two lessons in the preparation for trial of an important action in which I am about to engage."

Mr. McManus didn't put it a bit too strong. The Roth Course is priceless! I can absolutely count on my memory now. I can tell the name of most any man I have met before—and I am getting better all the time. I can remember any figure I wish to remember. Telephone numbers come to mind instantly, once I have filed them by Mr. Roth's easy method. Street addresses are just as easy.

The old fear of forgetting (you know what that is) has vanished. I used to be "scared stiff" on my feet—because I wasn't sure. I couldn't remember what I wanted to say.

Now I am sure of myself, and confident and "easy as an old shoe" when I get on my feet at the club, or at a banquet, or in a business meeting, or in any social gathering.

Perhaps the most enjoyable part of it all is that I have become a good conversationalist—and I used to be as silent as a sphinx when I got into a crowd of people who knew things.

Now I can call up like a flash of lightning most any fact I want right at the instant I need it most. I used to think a "hairtrigger" memory belonged only to the prodigy and genius. Now I see that every man of us has that kind of a memory if he only knows how to make it work right.

I tell you it is a wonderful thing, after groping around in the dark for so many years to be able to switch the big search-light on your mind and see instantly everything you want to remember.

This Roth Course will do wonders in your office.

Since we took it up you never hear anyone in our office say "I guess" or "I think it was about so much" or "I forget that right now" or "I can't remember" or "I must look up his name." Now they are right there with the answer—like a shot.

Have you ever heard of "Multigraph" Smith? Real name H. O. Smith, of John E. Price & Co., Seattle Wash. Here is just a bit from a letter of his that I saw last week:

"Here is the whole thing in a nutshell: Mr. Roth has a most remarkable Memory Course. It is simple, and easy as falling off a log. Yet with one hour a day of practice anyone—I don't care who he is—can improve his Memory 100% in a week and 1,000% in six months."

My advice to you is don't wait another minute. Send to Independent Corporation for Mr. Roth's amazing course and see what a wonderful memory you have got. Your dividends in increased earning power will be enormous.

VICTOR JONES

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